



A NEW DEAL FOR BROADWAY

**EQUITY, DIVERSITY, INCLUSION, ACCESSIBILITY
& BELONGING FOR THE THEATRICAL INDUSTRY**

BLACK THEATRE UNITED’S NEW DEAL FOR BROADWAY

Equity, Diversity, Inclusion, Accessibility, and Belonging for the Theatrical Industry

**Developed in consultation with the Center for Diversity, Inclusion, and Belonging at NYU
School of Law**

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Introduction

The Broadway that opens in September 2021 will not be the same Broadway that closed in March 2020.

For far too long, Black artists, theatre makers and technicians in all areas of our industry have been subjected to systemic and interpersonal racism that has harmed their lives and careers and diminished us all.

From March 2021 through August 2021, we, leaders in the Broadway theatre industry, participated in a summit organized by Black Theatre United. In five working groups consisting of theatre owners, producers, unions, and two groups of creatives (one with directors, choreographers, music directors, and designers; and another with casting directors, composers, and playwrights), we discussed how to reform our industry across issues of equity, diversity, inclusion, accessibility, and belonging (EDIAB) with a focus on Black professionals.

This document memorializes our commitments—to our industry, to each other, and to ourselves—arising from that summit process. We know that we must do better, and we commit to leaning into change.

We begin with a glossary of key terms, followed by core principles and joint commitments that apply to all signatories. We then lay out a set of specific commitments relating to each component of our industry.

Glossary of key terms

Accessibility means a person with a disability is afforded the opportunity to acquire the same information, engage in the same interactions, and enjoy the same services as a person without a disability in an equally effective and equally integrated manner, with substantially equivalent ease of use resulting in a substantially similar experience.

Belonging is the outcome of a truly inclusive workplace. It refers to the feeling of being part of something greater than yourself—of having a stake in the workplace and the workplace having a stake in you.

Diversity is the simple fact of demographic difference among human beings. It refers to differences across a range of dimensions such as race, gender, sexual orientation, gender identity, disability, religion, and socioeconomic status. In the context of this document, diversity primarily refers to racial and ethnic diversity with a focus on Black individuals. An organization can be diverse (i.e., contain lots of people from different backgrounds and identities) without being inclusive.

Equity refers to treating people with fairness and justice, which might require treating some people differently from others to provide equal opportunity. Equity is often contrasted to “equality,” which tends to involve treating everyone the same regardless of their circumstances. Equity is sometimes known as “substantive equality.”

Inclusion is when people of all identities feel part of an organization, such as by being able to be authentic and feeling able to succeed on one's own merits.

Section 1: Core principles and joint commitments

- A. We believe in the core values of EDIAB for all people in theatre. Those values will inform every part of our work—from the shows we write, produce, and direct, to the talent we hire, mentor, and sponsor, and to the way we treat each other as colleagues and collaborators.
- B. We will advocate for the commitments in this document to be applied not just to the Broadway community in New York City but also to Touring Broadway throughout the United States.
- C. We believe that EDIAB should be accorded the same seriousness as issues of workplace safety, discrimination, sexual harassment, and bullying. Just as we are all committed to create safe environments free from discrimination, sexual harassment, and bullying, we are committed to create environments that are equitable, diverse, inclusive, accessible, and in which everyone has a sense of belonging.
- D. While the focus of this document is on Black individuals, we hope and expect that the commitments outlined in this document will lead to greater EDIAB for all people in theatre, and we support efforts to achieve EDIAB reforms in other areas.
- E. We commit to mentoring and sponsoring Black talent in our respective fields on an ongoing basis to ensure that all levels of the industry are truly diverse. We acknowledge that in addition to mentoring and sponsoring new and upcoming Black talent, we will mentor and sponsor experienced Black talent who are already well qualified and too often overlooked.
- F. We will conduct an audit of existing mentorship and sponsorship programs for Black talent across our industry to identify gaps and find opportunities to establish new mentorship programs or enhance existing ones. We will provide a list of all such existing programs to Black Theatre United, and work with Black Theatre United to ensure that those programs are widely publicized within the industry.
- G. We will not discriminate against anyone due to hair texture and will ensure all hair needs are addressed with respect and care.

- H. We support the commitment in Section 2A below to establish a new digital EDIAB training program, and will collectively support efforts to roll out that program industry-wide.
- I. We support EDIAB requirements for Tony Award eligibility for nominators and voters.
- J. To ensure that people from diverse socioeconomic backgrounds have an opportunity to succeed on Broadway, we will abolish unpaid internships and pay interns at no less than the minimum wage, understanding that in no event shall an intern supplant union workers.

Section 2: Joint commitments of theatre owners and producers

In addition to the commitments above:

- A. While many shows and theatres will provide their own training on EDIAB issues in fall 2021, we will also establish a new industry-wide digital EDIAB training program, customized to the theatre industry, to be launched no later than August 2022. This program will be separate from any training on discrimination, sexual harassment, and bullying and will be developed in consultation with Black Theatre United.
 - i. By September 2021, we will decide on the major topic areas to be covered in the training.
 - ii. By November 2021, we will obtain proposals from at least three training vendors.
 - iii. By December 2021, we will enter into a contract with a training vendor and commence work on developing the program.
 - iv. Once the training is launched, we will make it mandatory for all employees who work in our respective theatres and on our respective productions.
 - v. We will establish a process to verify completion of the training, such as a QR code system.
 - vi. We will evaluate the success of the training program on an ongoing basis and make adjustments as needed to ensure and enhance its effectiveness.
 - vii. Notwithstanding Section 2(A)(iv), organizations that have already developed their own mandatory digital EDIAB training of substantially similar subject matter to this new training and of substantially similar quality may substitute their own training program for this one.

- B. The Broadway League will make its Chief Diversity Officer available to our respective theatres and production companies to share EDIAB resources and collaborate on EDIAB initiatives across the industry.
- C. We acknowledge the lack of adequate diversity in our vendor relationships, including, but not limited to, ad agencies, accounting firms, publicity offices, and law firms. We will each use best efforts to diversify our vendor relationships, urge existing vendors to diversify their own staff, and share EDIAB resources with smaller vendors to give them the tools to succeed.

Section 3: Commitments of theatre owners

In addition to the commitments above:

- A. In addition to the new digital EDIAB training discussed in Section 2A, we will conduct in-person training on at least an annual basis for theatre staff (such as house staff, ushers, and box office) on EDIAB issues. For those theatres lacking the resources or staff to offer such annual in-person training on their own, we commit to sharing information and resources with each other to enable the staff of such theatres to receive adequate training.
- B. The Shubert Organization, the Nederlander Organization, and Jujamcyn Theatres will each have at least one of their theatres named after a Black artist.
- C. During the run of any production or event in our theatres, we will implement signage or screens (whether in the lobbies, on stage, or on a phone app), prominently displayed for theatre-goers in each of our theatres, which will, among other things, highlight the theatre company's commitment to EDIAB.
- D. We will prominently post a core values statement with respect to EDIAB in lobbies and backstage areas of every theatre.
- E. We will add standard clauses to all new contracts with producers: (i) requiring producers to offer their own training on EDIAB issues to all cast and crew members as a condition of being allowed to use the theatre; and (ii) requiring the show to work with theatre staff (including box office, ticket takers, and ushers) to welcome everyone to the space in a warm and inclusive manner.
- F. We will adopt an EDIAB policy, which may be part of a Code of Conduct, including a process for expressing complaints or concerns (including anonymously) relating to

EDIAB issues, and will ensure that all people working in our theatres are made aware of it.

- G. We will each ensure that adequate personnel are available to perform all necessary EDIAB work within our theatres, whether that be a full-time Chief Diversity Officer, someone of an equivalent title whose principal role is to work on EDIAB issues, or EDIAB consultants and advisors. Such personnel will perform duties such as: implementing the above commitments; diversifying the theatre organization's staff; building a more inclusive culture within the organization; handling internal complaints or concerns on EDIAB issues; coordinating across the industry on joint initiatives (such as the industry-wide digital training); gathering EDIAB-related data and reporting to the head of the organization to track progress over time; and creating programs, events, and other initiatives on EDIAB issues, such as mentorship or sponsorship programs. We will ensure that such personnel are experienced, report to the leader of the organization, and are empowered to fulfill their role effectively.

Section 4: Commitments of producers

In addition to the commitments in Sections 1 and 2:

- A. We recognize that producers are ultimately responsible for creating a culture of EDIAB on our shows. We will communicate our commitment to EDIAB at initial hiring of casting teams, creative teams, and vendors, so that our values are clear before rehearsals begin.
- B. We will treat EDIAB with the same seriousness that we treat issues of discrimination, sexual harassment, and bullying.
- C. At the outset of any creative endeavors with directors, we will emphasize our commitment, for the life of the production, to building and supporting an inclusive and diverse cast, creative team, management team, and production crew, as well as a working environment that reflects the core values of EDIAB, and will engage in ongoing communication to ensure that such commitments are achieved.
- D. We commit to hiring creative talent from historically excluded and underrepresented groups in our industry on every new creative team, regardless of the subject matter of the show.

- E. We will make best efforts to ensure true racial diversity on all future productions (including creative teams, management, cast, crew, and staff) with a critical mass of Black professionals. Critical mass is defined as enough that no one feels like a spokesperson for their group, and enough that the diversity within the group is visible to others.
- F. We will provide mandatory in-person EDIAB training on at least an annual basis for all cast and crew on productions to supplement the standard industry-wide digital training discussed in Section 2A, and will support adding a requirement to provide such training into contracts bargained with unions. The in-person training will be tailored to the production and include discussion of any specific EDIAB issue raised by the show, such as if the show contains racially sensitive material.
- G. We will adopt an EDIAB policy, including a process for expressing complaints or concerns (including anonymously) relating to EDIAB issues, and will ensure that all people working on our productions are made aware of it.
- H. We will ensure that community norms relating to EDIAB are discussed on the first day of rehearsal for every production.
- I. For shows that raise racial sensitivities, we will appoint a racial sensitivity coach whose role is akin to an intimacy coach. Just as an intimacy coach helps cast and crew navigate physical intimacy issues, the racial sensitivity coach will help cast and crew navigate the racial dynamics of the production.
- J. To ensure that casting directors have adequate time and ability to look for diverse talent, we will use best efforts to bring casting teams into the production at an early stage and encourage them to look outside of traditional channels (such as by placing ads in community papers and by exploring HBCUs, the National Black Theatre Festival, churches, and cities outside of New York and Los Angeles).
- K. We will widen our search for contractors for hiring musicians to open the talent pool to more diverse candidates.
- L. We will engage in ongoing dialogue with unions with the goal of allowing interns to do real hands-on work on productions. Such interns will be compensated at no less than the minimum wage and will not displace union jobs.
- M. We will each ensure that adequate personnel are available to perform all necessary EDIAB work on our productions, whether that be a full-time Chief Diversity Officer,

someone of an equivalent title whose principal role is to work on EDIAB issues, or EDIAB consultants and advisors. Such personnel will perform duties such as implementing the above commitments; diversifying the talent on productions; building a more inclusive culture within productions; handling internal complaints or concerns on EDIAB issues; coordinating across the industry on joint initiatives (such as the industry-wide digital training); gathering EDIAB-related data and reporting to the producer to track progress over time; and creating programs, events, and other initiatives on EDIAB issues, such as mentorship or sponsorship programs. We will ensure that such personnel are experienced, report to the producer, and are empowered to fulfill their role effectively.

Section 5: Commitments of unions

In addition to the commitments in Section 1:

- A. We recognize that as unions, we signal values and behavioral expectations to our members. We will treat EDIAB with the same seriousness that we treat issues of discrimination, sexual harassment, and bullying.
- B. We will provide mandatory in-person EDIAB training on at least an annual basis for all staff, board members, and people in other governance roles, to supplement the standard industry-wide training discussed in Section 2A. The in-person training will be customized to the union. For unions lacking the resources or staff to offer such annual in-person training on their own, we commit to sharing information and resources with each other to enable those at such unions to receive adequate training.
- C. We will mandate the new digital EDIAB training discussed in Section 2A for new members, provided that we have an opportunity to review it in advance in consultation with Black Theatre United.
- D. We will offer the new digital EDIAB training discussed in Section 2A to existing union members and strongly encourage them to complete it annually, provided that we have an opportunity to review it in advance in consultation with Black Theatre United.
- E. We will support the requirement discussed in Section 4F that everyone involved in a production undergo mandatory EDIAB training and will bargain for that requirement in contracts with producers.

- F. We will, as allowed by labor law, make best efforts to ensure that people in positions elected by union members are broadly representative of the diversity of the union's membership body, such as by conducting outreach to encourage Black union members to run for election.
- G. We will adopt an EDIAB policy, including a process for members to express complaints or concerns (including anonymously) relating to EDIAB issues, and will ensure that all members are made aware of it.
- H. We acknowledge the lack of adequate diversity in our vendor relationships. We will each use best efforts to diversify our vendor relationships, urge existing vendors to diversify their own staff, and share EDIAB resources with smaller vendors to give them the tools to succeed.
- I. We will conduct an audit of our recruitment processes for staff and board positions within the union to identify areas of potential bias, and make improvements necessary to diversify union staff and board membership, such as by conducting focused outreach (e.g., at Historically Black Colleges and Universities ("HBCUs")).
- J. Actors' Equity Association will meet regularly with representatives from the casting directors and producers to assist in ensuring that casting directors are aware of updates to audition rules.
- K. We will each appoint a full-time Chief Diversity Officer, or someone of an equivalent title whose principal role is to work on EDIAB issues, such as implementing the above commitments; diversifying union staff and membership; building a more inclusive culture within the union; handling internal complaints or concerns on EDIAB issues; coordinating with other unions on joint initiatives; gathering EDIAB-related data and reporting to the union to track progress over time; and creating programs, events, and other initiatives on EDIAB issues, such as mentorship or sponsorship programs. We will ensure that this role is a senior position, reporting to the president of the union, and will empower them to fulfill their role effectively. For those unions lacking the resources to establish a full-time position, we will share information with each other so that every union has the necessary support to work on EDIAB issues. A union may meet this requirement by engaging external consultants and advisors on EDIAB issues rather than creating a new full-time staff position if that approach will enable the union to address its EDIAB issues more effectively.

Section 6: Commitments of creatives (directors, choreographers, music teams, designers, casting directors, composers, and playwrights)

In addition to the commitments in Section 1:

- A. We recognize that directors and authors set the tone on every production. We, directors and authors, along with producers, are responsible for creating a culture of EDIAB. We will treat EDIAB with the same seriousness that we treat issues of discrimination, sexual harassment, and bullying.
- B. We, directors and authors, will insist on a diversity rider in all new contracts with producers, with terms that emphasize a shared commitment to building and supporting an inclusive and diverse cast, creative team, management team, and production crew; a working environment that reflects the core values of EDIAB; and a promise to engage in ongoing communication to ensure that such commitments are achieved.
- C. We, directors and authors, will never assemble an all-white creative team on a production again, regardless of the subject matter of the show.
- D. We, directors and authors, will make best efforts to ensure true racial diversity on all future creative teams, with a critical mass of Black artists. Critical mass is defined as enough that no one feels like a spokesperson for their group, and enough that the diversity within the group is visible to others.
- E. We, directors and authors, will speak with the casting team and creative team (including, but not limited to, hair and costume designers) prior to auditions, as well as actors during the casting process, about any racial sensitivities raised by the show, and will emphasize our core values of EDIAB.
- F. We, directors and authors, understand that we need to cast a wide net to obtain diverse talent for our shows. Accordingly, we will make best efforts to attend equity and non-equity open calls whenever possible, to identify talented artists and offer support and feedback to enable them to build skills for Broadway.
- G. If the show genuinely requires hair of a certain texture that doesn't match the actor's natural hair, we, directors, commit to speaking with the actor and hair and costume designer early in the casting process (or, if that is not possible in the circumstances, as

soon as possible thereafter) to outline our vision for the character and gauge the actor's comfort level with alterations to their natural hair.

- H. In our work with producers, we, directors, will insist that: (i) producers provide mandatory in-person EDIAB training on at least an annual basis for all cast and crew on productions to supplement the standard industry-wide digital training discussed in Section 2A; (ii) community norms relating to EDIAB are discussed on the first day of rehearsal for every production; and (iii) for shows that raise racial sensitivities, a racial sensitivity coach is appointed to help cast and crew navigate the racial dynamics of the production.
- I. We, casting directors, will mandate the new digital EDIAB training discussed in Section 2A for all casting directors and staff.
- J. We, casting directors, will provide annual mandatory in-person EDIAB training for casting directors and staff to supplement the standard industry-wide training.
- K. Before posting any casting notice, we, casting directors, will meet with the producers and creative team and anyone who has casting approval on the project to discuss what EDIAB means for the production and how to make the casting process as inclusive as possible.
- L. We will make best efforts to give everyone auditioning the same amount of time to prepare for an audition, and will communicate that goal to producers.
- M. We will require that a musical recording and sides be sent to all those auditioning, including but not limited to Braille sides for artists with visual disabilities.
- N. When describing voice requirements, we will describe the style of the show (e.g., "The score features a lot of gospel numbers") rather than the style of the voice (e.g., "Need singers with a big soulful voice").
- O. We will review casting notices before they are posted with the aim of removing, to the best of our abilities, any biased or stereotypical language. In conducting this review, we will, whenever possible, obtain input from the Audition Department of Actors' Equity Association, while acknowledging that producers and casting directors will have the final word on the approved language.
- P. Unless a role genuinely requires a specific demographic, we will include a statement in all casting notices that the production will practice inclusive casting.

- Q. We, casting directors, will adopt an EDIAB policy and post it prominently on our website and outside audition rooms for each audition, which includes a process for expressing complaints or concerns relating to EDIAB issues.
- R. We, casting directors, will share our EDIAB policy with producers in our initial meetings to ensure our core values are clear.
- S. We, casting directors, will make best efforts to diversify casting offices with the goal of achieving a critical mass of Black casting professionals. Critical mass is defined as enough that no one feels like a spokesperson for their group, and enough that the diversity within the group is visible to others.
- T. We, casting directors, will work with unions to hold panel discussions or open forums for union members at least quarterly to demystify the audition process. At least one of those sessions annually will focus on ways that unions and casting directors can better serve people of color during the audition process.
- U. While acknowledging that creatives can write about any subject that captures their interest or imagination, we will, when writing scripts that raise identity issues (such as race), make best efforts to commission sensitivity reads during the drafting process to assist in flagging issues and providing suggestions for improvement. Playwrights and/or those individuals or entities with contractual approval rights will retain creative control to accept or reject the sensitivity reader's recommendations.
- V. We will exercise any power we have under our production contracts to push for more diversity among actors, designers, and crew on our projects.
- W. We, the music team, recognize that creating an equitable, diverse, and inclusive music team begins with the composer, lyricist, and librettist. Working with directors, music supervisors, and arrangers, we will diversify all roles from the developmental phase through the life of a production.
- X. We, the music team, will work diligently to invite, support, mentor, and partner with other music entities (such as contractors and Local 802) to achieve greater diversity and access within the music department.

Section 7: Procedural commitments

- A. We agree that the commitments contained in this document are a floor, not a ceiling. Some of the signatories to this document are already fulfilling many of these commitments, and others have a long way to go. We will fulfill these minimum standards as a first step while pushing for greater EDIAB reforms over time.
- B. If any of the above commitments are outside of our direct personal control or require input from other people, we will advocate for the adoption of these commitments with the parties involved and will hold those people accountable to fulfill them.
- C. We recognize that one of the challenges to achieving EDIAB in commercial theatre is that we are a diffuse industry with no central oversight or coordination. Accordingly, we will engage in ongoing dialogue and information-sharing on all EDIAB issues with the goal of achieving greater consistency across the industry.
- D. We will meet with each other and Black Theatre United at least once every six months for the next three years (2022, 2023, 2024) to discuss progress on fulfilling the above commitments and consider whether any additional commitments are warranted. In particular, we will discuss potential accountability measures, such as whether an independent organization should be established to provide industry oversight on EDIAB.
- E. The commitments in this document are not legally enforceable and do not give rise to any cause of action. Nonetheless, we recognize that our commitments mean little unless we follow through on them. We will hold ourselves and each other accountable for implementing these commitments, and will work together in a spirit of generosity and mutual support to overcome any roadblocks we encounter while attempting to implement these commitments.
- F. Any leader in the commercial theatre industry who is not currently a signatory to this document but who agrees to the above commitments may request to be added as a signatory by writing to Black Theatre United at newdeal@blacktheatreunited.com.
- G. We will establish a committee with annually rotating members comprising at least one representative of each working group (theatre owners, producers, unions, creatives group one, and creatives group two), plus enough members of Black Theatre United to form a majority of one. The role of the committee will be: (i) to evaluate requests to become a signatory to this document under Section 7F above; (ii) to help the signatories of this document fulfill the above commitments, such as by sharing resources; and (iii) to provide feedback in relation to the above commitments, including (but not limited to)

providing input into the effectiveness of the training in Section 2A; ensuring that the functions described in Sections 3G, 4M, and 5F are being adequately implemented; and ensuring that the goals in Sections 4D and 4E are being met. In addition, while we recognize that achieving change on EDIAB issues is a journey and that we will give those who fall short of their commitments opportunities to grow, the committee will also have the power (by majority vote) to remove signatories from this document in the case of egregious failure to fulfill their commitments.

Original signatories

Black Theatre United Founders

Lisa Dawn Cave, Stage Manager, Production Supervisor
Darius de Haas, Actor, Singer, Concert/Recording Artist
Anna Deavere Smith, Writer, Actress
Carin Ford, Sound Engineer, Designer
Capathia Jenkins, Singer, Actor
Kenny Leon, Director, Producer, Actor
LaChanze, Actor, Writer, Producer
Norm Lewis, Actor, Singer, Producer
Audra McDonald, Singer, Actor
Michael McElroy, Actor, Composer, Arranger
Wendell Pierce, Actor, Producer
Billy Porter, Actor, Singer, Director
Brian Stokes Mitchell, Actor, Singer, Musician
Allyson Tucker-Mitchell, Actor, Singer, Dancer, Asst. Director
Tamara Tunie, Actor, Producer, Director
Lillias White, Actor, Singer, Producer
Schele Williams, Director, Writer, Producer
NaTasha Yvette Williams, Actor, Singer, Writer
Vanessa Williams, Actress, Singer, Author, Designer, Producer

Organizational Signatories

Actors' Equity Association
Arizona State University Gammage
Broadway Across America
Broadway.com
Circle in the Square Theatre
Disney Theatrical Group
Front Row Productions, Inc.

John Gore Organization
Jujamcyn Theaters
Junkyard Dog Productions
Lincoln Center Theatre
Make-Up Artists and Hair Stylists Local 798
Manhattan Theatre Club
MUSE – Musicians United for Social Equity
Nederlander Organization
Roundabout Theatre Company
Second Stage
SimonSays Entertainment, Inc.
Stewart/Whitley LLC
Tara Rubin Casting
The Broadway League
The Shubert Organization, Inc.
The Telsey Office
Tom Kirdahy Productions
X Casting

Individual Signatories

Kristen Anderson-Lopez, Musical Theatre Composer, Lyricist, Librettist, Co-owner of Only For Now, Inc.
David Brian Brown, Hair Designer
Maggie Brohn, Producer
Mark Brokaw, Director
Jennifer M. Bullock, IATSE Local 798 Vice President and Local 798 NY Director of Education
Stephen C. Byrd, Producer and President/CEO, Front Row Productions, Inc.
Mary-Mitchell Campbell, Music Director, in collaboration with MUSE – Musicians United for Social Equity
Kristin Caskey, Producer
Rachel Chavkin, Director
Liz Curtis, Producer
Daniel Dashman, Business Representative for Live Theatrical at Local 798
Lear deBessonnet, Director
Pete Donovan, Musician
E. Faye Butler, Actor, National Councilor at Actors' Equity Association
Sue Frost, Producer
Christopher Gattelli, Director, Choreographer
Hal Goldberg, Chief Operating Officer, Jujamcyn Theaters
John Gore, Chairman and CEO, John Gore Organization

Michael Greif, Director
Colleen Jennings-Roggensack, Vice President for Cultural Affairs and Executive Director of ASU Gammage
Angela L. Johnson, President, Make-Up Artists and Hair Stylists Local 798, IATSE
Denis Jones, Choreographer
Alia Jones-Harvey, Producer, Front Row Productions, Inc.
Cookie Jordan, Wig and Hair Designer
Tom Kirdahy, Producer
Tom Kitt, Composer, Music Supervisor, Arranger, Orchestrator
Alex Lacamoire, Music Director, Arranger, Orchestrator
Anthony LaTorella, Vice President, Labor Relations, Nederlander Organization
Paul Libin, President, Circle in the Square Theatre
Robert Lopez, Musical Theatre Composer, Lyricist, Librettist, Co-owner of Only For Now, Inc.
Zane Mark, Composer, MUSE – Musicians United for Social Equity
Mary McColl, Executive Director, Actors' Equity Association
Jerry Mitchell, Director, Choreographer
Brian Anthony Moreland, Producer
James L. Nederlander, President, Nederlander Organization
Stephen Oremus, Music Director, Arranger, Orchestrator, Co-Chair, MUSE – Musicians United for Social Equity
Hannah Overton, IATSE Local One member/stagehand
Julio Peterson, Vice President, Real Estate, The Shubert Organization, Inc.
Lonny Price, Director
Anne Quart, Senior Vice President, Disney Theatrical Group
Charles Randolph-Wright, Director, Writer
Lauren Reid, President, John Gore Organization
Richard F. Rogers, IA Local One, House Electrician, Longacre Theatre
Jordan Roth, President, Jujamcyn Theaters
Tara Rubin, CSA
Nick Scandalios, Executive Vice President, Nederlander Organization
Kate Shindle, President, Actors' Equity Association
Thomas Schumacher, President & Producer Disney Theatrical Group
Christina Selby, Vice President, Production and Touring, Nederlander Organization
Ron Simons, Producer and CEO, SimonSays Entertainment, Inc.
Charlotte St. Martin, President of The Broadway League
David Stone, Producer
Bernie Telsey, CSA
Jeanine Tesori, Composer, Producer
Sergio Trujillo, Director, Choreographer
Victor Vazquez, Founder and Lead Casting Director of X Casting

Robert E. Wankel, Chairman & CEO, The Shubert Organization, Inc.
Benton Whitley, Casting Director, Partner @Stewart/Whitley LLC
Doug Wright, Playwright, Librettist

Press contact

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